

HERMANN HESSE - THE SWABIAN

by

GEORGE RICHARD SIXT von KAPFF

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GEORGE RICHARD SIXT von KAPFF

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HERMANN HESSE THE SWABIAN

A. INTRODUCTION

Reason for interest in author and his work

B. BODY

I. Hermann Hesse's Life

(a) Influence of Swabia upon him

(1) Geographic Location

(2) Beauty of Natural Scenery

(3) People and their Philosophy

(4) Political freedom under its Rulers

(b) Emphasis upon the Meditative and Mystical

(c) Desire to wander

II. His Works - interpreting his innate feelings - rooted in the Swabian philosophy and character. A personal love of nature and a natural sympathy for the adolescent who is at the most difficult period of self-expression of his natural feelings. His beauty of description.

(a) The Novels and Short Stories

(b) The Essays and Biography

(c) Poems

III. Attitude of Recent Publications toward Hermann Hesse

(a) Extent of appreciation of his works.

C. CONCLUSION

I. Recapitulation or General Summary

THE HISTORY OF THE UNITED STATES

CHAPTER I

THE HISTORY OF THE UNITED STATES

THE HISTORY OF THE UNITED STATES

(1) THE HISTORY OF THE UNITED STATES

(2) THE HISTORY OF THE UNITED STATES

(3) THE HISTORY OF THE UNITED STATES

(4) THE HISTORY OF THE UNITED STATES

(5) THE HISTORY OF THE UNITED STATES

(6) THE HISTORY OF THE UNITED STATES

(7) THE HISTORY OF THE UNITED STATES

(8) THE HISTORY OF THE UNITED STATES

(9) THE HISTORY OF THE UNITED STATES

(10) THE HISTORY OF THE UNITED STATES

(11) THE HISTORY OF THE UNITED STATES

(12) THE HISTORY OF THE UNITED STATES

(13) THE HISTORY OF THE UNITED STATES

(14) THE HISTORY OF THE UNITED STATES

(15) THE HISTORY OF THE UNITED STATES

(16) THE HISTORY OF THE UNITED STATES

(17) THE HISTORY OF THE UNITED STATES

(18) THE HISTORY OF THE UNITED STATES

(19) THE HISTORY OF THE UNITED STATES

(20) THE HISTORY OF THE UNITED STATES

(21) THE HISTORY OF THE UNITED STATES

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A. INTRODUCTION

Hermann Hesse and his work have always interested me greatly because of my knowledge of the Swabian people and their country. There is, however, too little written about this great writer. He seems to be little appreciated by the present day critics, so all ideas concerning him must come largely from his own books.

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I. Herman Hesse's Life

Hermann Hesse was born on July 2, 1877 in Calw in the Black Forest section of Württemberg. He was descended on both sides from missionaries in India. His father was a clergyman in the Lutheran Church and at one time was an official in the Office of Foreign Missions in Basel. The Hesse's had a fine collection of Hindu Writings and Music and the children had an active interest in them from an early age. Both Hesse's father and his mother's father wrote on the subject of Hindu and Malayan languages. As the son of a clergyman, Hermann Hesse received a careful education. He was a pupil at the Lutheran Theological Seminary in the ancient Monastery of Maulbronn. Later on he attended a gymnasium at Cannstatt. His poetic spirit and his love of freedom and nature apparently did not fit into this type of schooling. He was, however, not a poor Latin

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scholar. He realized from his thirteenth year that he wished to be a poet or nothing at all.

After a few years in business, he came to Tübingen and later studied at the University there, being particularly interested in Goethe, Nietzsche and the German Romantic School. It is significant that here he produced his first book, a semi-autobiographical novel of his early school life in the theological seminary in Swabia. After this he wrote for the newspapers and became acquainted in literary circles. He travelled extensively to Paris, Italy and throughout Switzerland. Later he took an extensive tour of India in which he was disappointed. In 1904 he married Maria Beroualli of Bern. There were three sons born of this union.

The little book entitled* "Schwaben in Vergangenheit und Gegenwart" gives a fine summing up of Hermann Hesse. It says- "Und nun die eigentlich Heutigen. Zuerst Hermann Hesse, der ruhelose Wanderer nach fernen Zielen seiner niegestillten Sehnsucht. Sein Lebensweg führt ihn äusserlich und innerlich aus dem Schwarzwaldtal von Calw über Indien und die Schweiz in das Märchenland der oberitalienischen Seen und Berge. Er beginnt mit süssen mondscheinblinkenden romantischen Liedern und gelangt über schwermütig tiefe Kleinstadtidyllen und resigniert humorigen Handwerksburschenoptimismus in immer neuen Wandlungen zur einsamen Höhe feinhöriger Seelenkündung und eines an östlicher

Weisheit genährten Einklangs von Mensch und Natur. Dieser Harmonie sucht er neuerdings selbst mit Pinsel und Zeichenstift nahezukommen, ein erreichter Meister des innerlich gestaltenden Wortes."

(a) INFLUENCE OF SWABIA UPON HERMANN HESSE

(1) Geographic Location

In its soil he has his roots. His Weltanschauung is influenced by its physical environment. Swabia's geographic location has produced a culture that is peculiarly its own, due probably to the fact that it was culturally a part of that section of Europe which was once designated as the Alemannian Lands, with its own peculiar, somewhat mystical culture, its Roman heritage, its wealth and beauty of scenery, its great rulers and its great families who have gone forth to rule other countries; and to the fact that it early had parliamentary government, a democratic spirit and outstanding educational rank.

"Schwaben" speaks somewhat of this when it opens with the following paragraph. "In drei Namen gipfelt, was als Ruhm des Swabenlandes gepriesen wird: Hohenstaufen - Schiller - Zeppelin. Ein Wirbel von Akkorden klingt in diesen Namen: Heldische Romantik, mittelalterlicher Kaisergrösse, mit ihrer tragischen echt schwäbischen Sehnsucht ins Weite, der Zauber himmelanstrebender gotischer Münster, ragender Burgen über Wälderkrönen, wehrhafter Städte mit

Spitzgiebeln und engen steilen Gassen, die sich unter Rebhängen lagern und ihre Mauertürme in freundlichen Wassern spiegeln. Es braust darin der Himmelsturm titanischer Gedanken und tiefer Dichtung.

Schwaben umfasst stammes- und kulturgeschichtlich weitere Bezirke - Das bayerische Schwaben mit Augsburg gehört dazu und die Länder um das "Schwäbische Meer," den Bodensee, und um den Oberrhein. Im weiteren Sinn gehört auch das Elsass in die Stammesverwandschaft, die früher mit dem gemeinsamen Namen Allemannen umspannt war und sich dann im Lauf der Entwicklung in die schwäbische, elsässische und schweizerische Familie gliederte."

(2) The Beauty of the Natural Scenery

Swabia was richly endowed by nature. From the Black Forest to the Swabian Alps and down to the Neckar Valley, it is an entrancing land. The beauty of his native hills has left a deep impression upon Hermann Hesse, for in the first phase of his Weltanschauung, he was a philosopher of nature, inspired by his homeland.

His short stories present idyllic scenes of the author's home town in Swabia. Some of these stories rank with the best in German literature. One feels that the countryside and nature, the hills, the wind and the clouds are a part of Hermann Hesse, and that in all of his early works he gives expression to his enthusiasm for nature and his

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longing to describe the beauty of the scenes of his early youth.

(3) People and their Philosophy

Hermann Hesse's philosophy is greatly influenced by the philosophy of some of the earlier as well as contemporary Swabian philosophers and authors. One has only to read their works to see their influence.

The Swabian Hegel, the great philosopher, was the German thinker who placed thoughts of state as the foundation pillar in the erection of his philosophical system. Besides Schiller's political pathos, the Swabians Uhland, Herwegh and Ludwig Pfau all had political strains in their writings. It is noteworthy that among the newer ones, Ludwig Finckh, Heinrich Schaff and Hans Heinrich Ehrler feel the necessity of expressing themselves politically about the times. Thus we see that the philosophy is built in some measure upon its political faith.

A mark of Swabian distinction is the pondering which tries to search beneath the exterior surface of reality. Thus is the religious life stamped upon Swabia. From the first tones of poetry, as they became audible upon Swabian soil in the Cloisters of the Reichenau and in the Knights' Castles of the Staufens' times, sounded true religious strains. The Reformation, too, was not accepted with such warmth in any part of Germany from the very start, as in Swabia.

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(3) People and their Philosophy

Hermann Kloss's philosophy is greatly influenced by the philosophy of some of the earlier as well as contemporary

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Tübingen, where Hermann Hesse studied and where he first wrote, has long been renowned in the world for its study of comparative religions and its philosophy. Hermann Hesse marks himself as a religious type of man in his treatise "Ein Stückchen Theologie", the outward signs of which were his love for human nature and his belief that only in serving can one find real happiness.

One cannot underestimate the Swabian "Pietismus." Schelling and Hegel, Mörike and Hölderlin are unthinkable without it. The most beautiful and oldest German memories are bound up with the Seminaries of Maulbronn, Blaubeuren and Urach. The story of the "Tübingen Stift" for which these seminaries prepare, is to a great extent the story of the German philosophical spirit. Here in Swabia there has been produced a school of thought that seems at times further removed from official Protestantism than from Rome, a movement that really seems as though it wished poetically to bridge the old break which the Reformation made.

(4) Political Freedom under its Rulers

Hermann Hesse is a great pacifist, who asks what kind of a civilization we have that permits terrible conditions of war. This pacifism is his expression of freedom of political thought, in which so many other Swabian authors have been interested. His contemporary, a close friend and neighbor, Ludwig Finckh, is well known for the political trend in his writings. This may be due in some measure to

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the freedom which Swabia enjoyed under its rulers. In its early days Swabia became, under its Hohenstaufen Emperors, the most powerful and the most civilized country in Germany. The great ruling families of Hapsburg, Hohenzollern and Welfen, all originally sprang from its soil. Although after this time it was torn for centuries by strife, namely the feudal wars, peasant uprisings, struggles between the rulers of Württemberg and the German Emperors and the many invasions of the French, Württemberg had one of the first parliamentary forms of government, which is symbolic of its democratic spirit. It also had an early educational system.

It is due to this democracy and political freedom, that Württemberg, at the close of the World War, underwent the least upheaval of any of the German States.

It is also typical of its democracy, that the nobility of Swabia became its educators and the University of Tübingen was set up for their sons to study in and thereby become teachers.

(b) Emphasis upon the Meditative and Mystical

Swabia has long been known as a land of meditative people. It has produced many great thinkers and is especially known for its religious stamp. There is also a mystical vein from the ancient Allemanni and the Alsatian influence.

(c) Desire to Wander.

Coupled with these is the inherent Swabian desire to wander. The Germans say if you go to the ends

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(c) Swabia to Wander.

Connected with these is the inherent Swabian desire to wander. The Germans say if you go to the ends

of the earth, you will always meet a Swabian. The great Swabian families have gone forth to other lands and have become rulers of these lands. This strain shows in Hermann Hesse for he has travelled widely, and in many of his stories his characters do likewise. Yet he, as well as his characters, is never satisfied in his wanderings; which in the end shows that it is a spiritual as well as physical yearning which draws him on.

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III. HIS WORKS

Hermann Hesse's writings interpret his innate feelings which are rooted deep in the Swabian philosophy and character. His entire work is a self-confession and each volume is an expression of his mood at the time it was written. Thus we can trace his inward experiences through life by each successive writing. He has a personal love of nature and a natural sympathy for the adolescent who is at the most difficult period of self-expression. He gives us also beauty of description. He is first a poet. Originally he was a philosopher of nature; through the war he became the stern judge and prophet of civilization. He tells us that the individual is master of his destiny in so far as it affects his inner life and the inner life only is worthy of consideration. In a time like ours, readiness to suffer is the only solution.

(a) THE NOVELS

It was Peter Camenzind, written in 1904, that brought recognition to him immediately. It begins the "bürgerliche Epoche" in his life. It is a story of the common people, their feelings, and reactions, their everyday life. Peter is the country yokel, a "Troll", a sort of suppressed Faun from out the hills.

Hesse here is no longer the ex-theological student, he is a plain workman, such as may be found now in all parts of the world. Hesse always liked them; and in so far Camenzind

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is a reality.

Peter, the hero, is a character from the German-Swiss Alps who tries to get out of his environment, where he is not happy. He likes to watch the clouds sail over him as he takes care of the goats in the Oberland. Hesse here shows his poetic, romantic nature in his beautiful description of the clouds. One feels that they are a part of himself - that he himself is like a cloud in his wanderings. He is very fond of them and mentions them again and again. Some of the most beautiful passages that he has written, are about clouds. Here in Peter Camenzind he writes, "Zeigt mir in der weiten Welt den Mann, der die Wolken besser kennt und mehr lieb hat als ich! Oder zeigt mir das Ding in der Welt, das schöner ist als Wolken sind! Sie sind Spiel und Augentrost, sie sind Segen und Gottesgabe, sie sind Zorn und Todesmacht. Sie sind zart, weich und friedlich wie die Seelen von Neugeborenen, sie sind schön, reich und spendend wie gute Engel, sie sind dunkel, unentrinnbar und schonungslos wie die Sendboten des Todes. Sie schweben silbern in dünner Schicht, sie segeln lachend weisz mit goldenem Rand, sie stehen rastend in gelben, roten und bläulichen Farben. Sie schleichen finster und langsam wie Mörder, sie jagen sausend kopfüber wie rasende Reiter, sie hängen traurig und träumend in bleichen Höhen wie schwermütige Einsiedler. Sie haben die Formen von seligen Inseln und die Formen von segnenden Engeln, sie gleichen drohenden Händen, flatternden Segeln, wandernden Kranichen. Sie schweben

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Here in Peter's description he writes, "Nicht wie in der weiten
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 silbernen Farben. Sie schmelzen flüchtig und langsam wie
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zwischen Gottes Himmel und der armen Erde als schöne Gleichnisse aller Menschensehnsucht, beiden angehörig - Träume der Erde, in welchen sie ihre befleckte Seele an den reinen Himmel schmiegt. Sie sind das ewige Sinnbild alles Wanderns, alles Suchens, Verlangens und Heimbegehrens. Und so wie sie zwischen Erde und Himmel zag und sehnend und trotzig hängen, so hängen zag und sehnend und trotzig die Seelen der Menschen zwischen Zeit und Ewigkeit."

Peter tries to mingle with his fellow students at the University of Zurich, but finds that they do not understand him. Their tastes are different from his. He is recognized as a "schweremütig" fellow and is called "der grüne Peter." Hesse's city life and international characters are not very real. He is at home in his mountain world. He knows already the infinite, lonesome, tragic feeling of the mountains. He would like to be like the mountains, like the wind, like the clear water in which the mountains are reflected. He would like to live aloof in the mountains, and from there come down to the people in their tribulations; agree and disagree with them; shake his head over their foolishness; and then return to his retreat where he knows every nook and cranny.

Peter has various love affairs, but is unfortunate in that the women do not understand him. He devotes himself to his friend Richard with whom he travels to Italy. It is here that Hesse shows the Swabian love of wandering.

Peter has to struggle hard to find his path through life.

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It led him through misery and bitterness of soul. He was often down on his knees and wished to give up the struggle, but he always rose again, and he tells us of his struggles and sufferings, his joys and sorrows. We are deeply moved because he represents our own longing and striving, our own struggling and suffering.

In the end Peter Camenzind recognizes his Schicksal that he is a son of generations of peasants and belongs in his own small town and is not meant to be a great city person. He believes "Die Bauern aufs Land gehören und dass aus einem Nimikoner Camenzind trotz aller Künste kein Stadt- und Weltmensch zu machen ist." He is glad to be back in his own small town where he grows a beard and wears Gürtelhosen again. In fact, he would like to buy a small Inn, but does not want his father to say that he has become a "Wirt" after he has studied and travelled so much.

Arthur Eloesser in **"Modern German Literature"* says about Hermann Hesse - "His first novel, Peter Camenzind, the success of which tended to strengthen that of the Swabian renaissance, as well as of the Swiss one, which was inspired by the same spirit, still succeeded in concealing the torturing problems and melancholy that accompany the experiences of adolescence beneath its sprightliness and gaiety and its humor nurtured on Gottfried Keller. Whereas Strauss had followed the Zürich master in his critical acumen and didactic vein, Hesse seemed to have inherited his delight in oddities, in the wayward,

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beneath its brightness and gaiety and its happy returned
on Gottfried Keller. Thomas Mann had followed the Swiss
master in his critical reason and didactic vein, Mann seemed
to have inherited his belief in order, in the wayward.

freakish, plantlike growth of things human. The easy, confidential tone of this narrative in the first person took the reader, who had been ignored by the systematic naturalists, into the confidence of Peter, a lumpish fellow from the uplands, with a peasant cunning that enables him to hold his own in a world of shrewd and smooth-tongued people, as well as among the international medley of students at Zürich, where all the young people, men and girls alike, are forever improving everything in the world except themselves. When Peter, with a meditative folly that is true wisdom, finds his way back to his native Nimikon, it is as though he had travelled through the world only to return to Keller's Seldwyla, though young Hesse fails to construct it as solidly as his master had done."

Thus Peter Camenzind hopes in his youth, "das Leben müsse ihm irgend einmal ein besonderes lachendes Glück vor die Füße spülen, einen Ruhm, eine Liebe vielleicht, eine Befriedigung seiner Sehnsucht und eine Erhöhung seines Wesens." But gradually he comes to the realization "dass es nichts Adligeres und nichts Beglückenderes gäbe, als eine wortlose, stetige, leidenschaftslose Liebe."

Hesse was in good spirits when he wrote Camenzind. There is no longer any "Pietismus" here. This is a self-criticism but also a self-discovery to which he gave way and which he wrote out. The book contains irony and humor of the Münchhausen strain and stories that would never have been tolerated in his home in Calw.

UNTERM RAD

Unterm Rad is largely autobiographical and relates the author's own school experiences. The story starts with a description of Joseph Giebenrath, the hero's father, a heavy substantial burgher, with no understanding of anything out of the ordinary. Inwardly he was a Philistine, whose only feelings were those of family pride and joy in his son.

Hans Giebenrath, on the other hand, was a gifted boy. The little Black Forest town had no other figure like that - earnest eyes, a fine forehead and a nice walk. Heaven knows where he got them - perhaps from his mother - dead a great many years and always sickly. The town had produced many energetic burghers, but never a genius. The craftsmen had become small manufacturers and looked down upon the professions. Yet their great ambition for their sons was study and they themselves sought the company of the professors. There was no question of Hans' great ability. He was the only candidate from his town for the Landexamen to enter the theological seminary.

Hans goes up to Stuttgart to take the examinations but feels discouraged over the results. Here Hesse again shows the uncertainty of adolescence. Two days after his return home he receives word from his teacher that he has passed them second in the state and might be excused from school for the rest of the term.

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Joseph goes up to Lucknow to take the examinations but feels discouraged over the results. Here he sees a girl shows the uncertainty of adolescence. Two days after his return home he receives word from his teacher that he has passed them second in the state and might be excused from school for the rest of the term.

UNTERM RAD (continued)

The next chapter is a marvellous description of the idyllic beauty of the countryside. The boy is completely happy in his fishing, idling along beside the clear brook which he had not had time to enjoy since he had begun to study. He breathes deeply of its beauty and feels that he has gotten back to something which he had once loved dearly. His vacation is cut short by the Stadtpfarrer, however, who offers to prepare him in Greek and Latin that he might have a better start when he goes to the seminary. Hans takes great pride in his mastery of the New Testament in Greek.

With feeling Hesse writes a description of the beautiful Cloister of Maulbronn, an ancient Cistercian Abbey, used by the State for its aesthetic effect upon the Seminarists. There is a quaint description of the arrival of parents and students, a study of the different types as they settle their belongings, and of family sentiment at parting. The story shows the reactions and adjustments of the various students to the new life, the types of friendships formed among the boys.

Hans and one other boy, Heinrich, are the only ones who do not make any friends. Eventually they become friends. Heinrich makes fun of everything that Hans had held worth while, thereby destroying his purpose in life. Because of the bad effect of this friendship, the professors ask Hans to keep away from Heinrich. Hans and Heinrich, however, make up.

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UNTERM RAD (continued)

Hans' joy in his regained friendship is like new wine and he loses interest in his school work because of it.

Hans' work becomes steadily worse, which together with a physical and nervous disability sent him home with a note from the Ephorus. He tries to flee from himself and makes an effort to become a handworker, a mechanic's apprentice, and to fit into the scheme of things. One Sunday, while out with other apprentices at a neighboring Tavern, he drinks too much and on the way home wanders into the river completely confused.

The hero, partly because he is too sensitive, partly because he does not have the proper training fails to come through the trials of adolescence and find himself but goes under. Diamond says "This novel sets out to accomplish the purpose of showing the mechanical system of education which is bent on crushing out individuality in the pupil."

Hans is happy in his native hills but cannot adjust himself to the school and new surroundings. He goes from bad to worse until he is sent home in disgrace. Here he can no longer find peace and happiness and "Von der Schule verwiesen, für ein Amt zu gering, für die Werkstatt zu schwach, ganz überstürzt von Ekel und Scham, wirft er sich endlich dem Tode in die Arme."

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DIESSEITS

Diesseits is a volume of short stories, written in 1907 about some of the characters in the author's own home town. It contains some outstanding literature, some of the finest the author has written. It seems as if he cannot tell enough about the beauty of his native locality.

In the story "Aus Kinderzeiten", the author takes the child's point of view about the beauties of nature and shows what a child pictures the night to be. The night with all its unknown mysteries reminds him of the sickness of a playmate Brosi. He wonders what the outcome of it all will be. Will the sun rise in Brosi's life or will it always be in darkness? A little plant which the child has taken to his playmate is also compared to Brosi. Brosi's death makes a deep impression upon the child's mind, which he does not forget for a long time.

"Eine Fussreise" is a little story in which the hero pays a visit to a former sweetheart. He sets out on foot. Here Hermann Hesse again describes the beauties which nature has lavished upon Swabia, some of the characters to be found there, especially an old ferry boat man; also a quaint old inn. At the inn he meets a wood buyer from the town of his former sweetheart. On arriving at his destination, he finds Julie, his former sweetheart, to be the wood buyer's wife. During the dinner, the husband jokes about old sweethearts and Julie leaves the

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DIESSEITS

room. The next morning the hero leaves town. There is a heavy fog and the hero compares the weather with the fog of his own love affair with Julie.

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DIRECTIONS

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UMWEGE

Umwege, written in 1912, is also a collection of short stories. The first story "Ladidel" is about a young man, Herr Alfred Ladidel, of good German family who is sent to the best schools. Here he just manages to get along with as little effort as possible, spending most of his time dancing and playing the guitar. He falls in love with a beautiful girl, Martha, whom he wishes to marry, but later breaks with her. He gets into trouble because he is just drifting along and has no particular purpose in life. He resorts to stealing from his employer to help out a friend but he is discovered and dismissed from his position. His father comes to his rescue, promising to establish him in business, if he will mend his ways. He succeeds by working hard and devoting himself to his work. He then becomes engaged to Martha.

This story is in the nature of a character study. It shows that the hero finds himself in the end by successful guidance and by hard work. In some cases Hesse's characters are like ships which drift about aimlessly, but once they have found themselves, they aim straight toward their destination. They recognize their "Schicksal" and are happy in the fulfillment of it. Alfred Ladidel is one of these.

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UMWEGE (continued)

"Die Heimkehr". August Schlotterbeck, a middle aged widower, who has been successful in his business undertakings in foreign countries decides to return to his home town in southern Germany, to live. Here he finds a congenial woman but circumstances prevent him from marrying her. Idle gossip makes them very unhappy. Finally they marry and settle down in another town to spend their remaining days in happiness.

The author shows in this story how well he understands human nature. He shows that the judgment of the crowd and its opinion is not always just and that it is better to get out of such an environment or community. His characters are living examples of the mental unhappiness caused by unfair gossip. Hesse knows too well what this means, for he has experienced it himself. This, as all of his stories, reflects his own experiences at that particular stage in his life.

In "Der Lateinschüler" Carl Bauer shows us an old truth "dass geben seliger als nehmen ist, und dass lieben schöner ist und seliger macht als geliebt zu werden."

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KNULP

In 1914 Herman Hesse wrote the volume "Drei Geschichten aus dem Leben Knulps" in which the hero, the immortal vagabond Knulp, is a poor homeless wanderer. In this story Hesse gives expression to his love of wandering. It apparently reflects the fact that although he was comfortably settled, he felt again the old pull of wandering.

Knulp, in his wanderings, visits an old friend. Out of the kindness of his heart, he goes out of his way to cheer up the servant girl of a neighboring house by talking with her about her home, which he knows. He is a religious man who holds the Bible in high esteem. This is shown in his conversation with Schneider Schlotterbeck who complains of his hard lot. The tailor is cynical about life in general and about the Bible which he says is full of good sayings that do not apply to ordinary people. To this Knulp replies, "Die Bibel ist alt, und früher hat man mancherlei noch nicht gewusst, was man heute kennt und weiss; aber darum steht doch viel Schönes und Braves drin, und auch ganz viel Wahres. Stellenweise ist sie mir gerade wie ein schönes Bilderbuch vorgekommen, weisst du. Wie das Mädchen da, die Ruth, übers Feld geht und die übrigen Ähren sammelt, das ist fein, und man spürt den schönsten warmen Sommer drin, oder wie der Heiland sich zu den kleinen Kindern setzt und denkt; ihr seid mir doch viel lieber als die Alten mit ihrem Hochmut alle zusammen! Ich finde, da hat er recht, und da

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 plies, "Die Bibel ist alt, und daher hat man manchmal
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 Neues. Stellenweise ist sie gar heute wie ein
 Hilsbuch vorhanden, weiss ich. Wie das Mädchen da, das
 mich, ihren Vater und die kleinen Kinder besucht, das
 ist kein, und man sieht den schönsten Menschen darin,
 oder wie der Holland also zu den kleinen Kindern steht und
 denkt: das soll ein Buch sein, das alle kleinen mit ihnen
 hochzeit alle zusammen! Ich finde, es hat er recht, und es

könnte man schon von ihm lernen."

Knulp recognizes the limitations and loneliness of human life as well as the sadness of his own life. He says: "Ein jeder Mensch hat seine Seele, die kann er mit keiner anderen vermischen. Zwei Menschen können zueinander gehen, sie können miteinander reden und nah beieinander sein. Aber ihre Seelen sind wie Blumen, jede an ihrem Ort angewurzelt, und keine kann zu der andern kommen, sonst müsste sie ihre Wurzel verlassen, und das kann sie eben nicht. Die Blumen schicken ihren Duft und ihren Samen aus, weil sie gern zueinander möchten; aber dass ein Same an seine rechte Stelle kommt, dazu kann die Blume nichts tun, das tut der Wind, und der kommt her und geht hin, wie und wo er will."

As Knulp becomes older, his health fails. An old school friend, a doctor, provides a bed for him in the hospital at Gerbersau, his home town but the wanderlust still holds him and he cannot remain indoors; so he does not go to the hospital.

The ending of this story is very powerful and shows Hesse at his greatest. It shows his religious background and training but more than this it shows him to be truly religious himself.

Knulp was loved by all the steady, hard-working people among whom he wandered because of the breath of freedom which they had long forgotten and which he brings to them but he dies alone. While he lies dying in a snowstorm, God, who

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As finally becomes clear, his health fails. An old school friend, a doctor, provides a bed for him in the hospital at Göttingen, his home but the wandering still holds him and he cannot remain indoors; so he does not go to the hospital.

The ending of this story is very powerful and shows Hans at his greatest. It shows his religious background and training but more than this it shows him to be truly religious himself.

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KNULP (continued)

had always been close to him, reassures him and sings him to sleep and death. Delirious, Knulp carries on a conversation with God which Diamond* says "is so paradoxically human that it would be difficult to find anything like it in the literature of the world:"

"In seinen Gedanken stand Knulp jetzt fast immerzu vor dem lieben Gott und sprach unaufhörlich mit ihm Sie sprachen miteinander, Gott and Knulp, über die Zwecklosigkeit seines Lebens, und wie das hätte anders eingerichtet werden können, und warum dies und jenes so und nicht anders habe gehen müssen."

"...Siehst du denn immer noch nicht, du Kindskopf," sagte der liebe Gott, "was der Sinn von dem allen war? Siehst du nicht, dass du deswegen ein Leichtfusz und ein Vagabund sein musztest, damit du überall ein Stück Kindertorheit und Kinderlachen hintragen könntest? Damit überall die Menschen dich ein wenig lieben und dich ein wenig hänseln und dir ein wenig dankbar sein muszten?"

"Es ist am Ende wahr," gab Knulp nach einigem Schweigen halblaut zu. "Aber das ist alles früher gewesen, da war ich noch jung! Warum hab ich aus dem allen nichts gelernt und bin kein rechter Mensch geworden? Es wäre noch gut gewesen."

"Sieh," sprach Gott, "ich habe dich nicht anders

* William Dianond in Monatshefte für deutschen Unterricht,
Volume XXII February 1930 Number 2 - Page 43

(continued)

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"... Stiehst du denn immer noch nicht, du Knutsgott?"
sagte der liebe Gott, "war das nicht von dem allen wahr?
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Vogel und kein Mensch, damit du überall ein Stück
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wenig hassen und dir ein wenig dankbar sein müssen?"
"Es ist ein Rätsel wahr," so Knut nach einiger Schweigen
helfend zu. "Aber das ist alles früher gewesen, das war
ich noch jung! Jetzt hat ich aus dem alles nichts gelernt
und bin kein rechter Mensch geworden. Es ist noch ein
gelesen."

"Stieh," sprach Gott, "ich habe dich nicht anders

KNULP (continued)

brauchen können, als wie du bist. In meinem Namen bist du gewandert und hast den sesshaften Leuten immer wieder ein wenig Heimweh nach Freiheit mitbringen müssen. In meinem Namen hast du Dummheiten gemacht und dich verspotten lassen; ich selber bin in dir verspottet und bin in dir geliebt worden. Du bist ja mein Kind und mein Bruder und ein Stück von mir, und du hast nichts gekostet und nichts gelitten, was ich nicht mit dir erlebt habe."

"Ja," sagte Knulp und nickte mit dem Kopf. "Ja, es ist so, ich habe es eigentlich immer gewusst."

Er lag ruhend im Schnee, und seine müden Glieder waren ganz leicht geworden, und seine entzündeten Augen lächelten.

Und als er sie schloß, um ein wenig zu schlafen, hörte er noch immer Gottes Stimme reden und sah noch immer in seine hellen Augen.

"Also ist nichts mehr zu klagen?" fragte Gottes Stimme.

"Nichts mehr, nickte Knulp und lachte schüchtern.

"Und alles ist gut? Alles ist, wie es sein soll."

"Ja, nickte er, "es ist alles, wie es sein soll."

Als Knulp die Augen nochmals auftat, schien die Sonne und blendete so sehr, dass er schnell die Lider senken musste. Er spürte den Schnee schwer auf seinen Händen liegen und wollte ihn abschütteln, aber der Wille zum Schlaf war schon stärker als jeder andere Wille in ihm geworden."

(continued)

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gewandelt und hast den gesamten Leuten immer wieder ein
wenig Freiheit nach Freiheit mitbringen müssen. In diesem
Namen hast du Gemachten gemacht und dich verachtet lassen;
ich selber bin in dir verachtet und bin in dir geliebt.
Worte. Du bist das Kind und mein Vater und ein
Held von mir, und du hast nichts gekostet und nichts
gelitten, was ich nicht mit dir erlebt habe."
"Ja," sagte Kadi und nickte mit dem Kopf. "Ja, es
ist so, ich habe es eigentlich immer gewusst."
Er ist ruhend in Böhnen, und seine alten Glieder waren
ganz leicht geworden, und seine entzündeten Augen leuchteten.
Und als er sich schloß, da ein wenig zu schlafen.
Aber er noch immer Gottes Güte trauen und sich noch immer
in seine neuen Augen.
"Alles ist nicht mehr so klar?" sagte Gottes Stimme.
"Nichts mehr, kleine Kadi und kleine Schönerlein.
"Und alles ist klar. Alles ist, wie es sein soll."
"Ja, nichts ist, was ist alles, wie es sein soll."
Als Kadi die Augen nochmals auftrat, sah sie Sonne
und Blau so sehr, dass er schnell die Lider senken
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geworden."

Knulp is symbolic of the artistic spirit in people which drives them on to wander. They are not satisfied to live the domestic lives of everyday people. This story is not one in which Hesse delves into the great problems of life but is a story of the artist and the wanderer. It shows the perspective of the poet. It contains many beautiful passages showing the reactions of the true artist. It is the outcome of his unhappiness at home and has nothing to do with his "bourgeois mood." It is mystic "Protestantismus."

In his little poem "Auf Wanderung", Hesse shows the philosophy of the entire story. It shows also his love of nature. Here we find many an exquisite nature picture such as the following.

(DEM ANDENKEN KNULPS)

Sei nicht traurig, bald ist es Nacht,
Da sehn wir über dem bleichen Land
Den kühlen Mond, wie er heimlich lacht,
Und ruhen Hand in Hand.

Sei nicht traurig, ^{bald} ~~blad~~ kommt die Zeit,
Da haben wir Ruh, unsre Kreuzlein stehen
Am hellen Strassenrande zu zweit,
Und es regnet und schneit
Und die Winde kommen und gehen

When the World War broke out in 1914, Hermann Hesse stood aghast at the enthusiasm with which the people entered the conflict, and at the advancing surge of hatred which the war inevitably brought to the nations. He had suffered the world's discord within his soul and found that only an

which drives them on to wander. They are not satisfied to
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In the little poem "The Wanderer", we see the
 philosophy of the entire story. It shows also the love of
 nature. Here we find an excellent picture of
 the following.

(The Wanderer)

The night is dark, and yet so bright,
 The moon is high, and yet so low,
 The stars are bright, and yet so dim,
 The wind is loud, and yet so soft,
 The water is deep, and yet so shallow,
 The land is high, and yet so low,
 The air is clear, and yet so thick,
 The fire is hot, and yet so cold,
 The earth is hard, and yet so soft,
 The sky is blue, and yet so grey,
 The sun is bright, and yet so dim,
 The moon is high, and yet so low,
 The stars are bright, and yet so dim,
 The wind is loud, and yet so soft,
 The water is deep, and yet so shallow,
 The land is high, and yet so low,
 The air is clear, and yet so thick,
 The fire is hot, and yet so cold,
 The earth is hard, and yet so soft,
 The sky is blue, and yet so grey,
 The sun is bright, and yet so dim.

Then the world was broken out in 1914, Germany began
 to feel the effect of the enthusiasm with which the people entered
 the conflict, and at the advancing edge of which the
 war brought to the nations. We had entered the
 world's greatest fight and found that only an

unselfish love can bridge it. He did not agree with articles and manifestoes written by professors and statesmen as to the great blessings of the war. He regretted that educated people should so readily preach propaganda and disseminate hatred. For this he was called a traitor and was practically driven out of the country. Friends deserted him, which caused his literary works to suffer.

This made a great impression upon Hesse's life, bringing about another spiritual crisis within him. He seeks to determine by a minute examination of himself, whether the cause of unhappiness lies outside of himself or within himself. He finds all destructive desires of war, all frivolity of nature, and all the cowardice is within himself. He is of the opinion that he should purify these faults within himself before he should see them in others. He, therefore, learns to let the affairs of the world go their own way and to occupy himself with his own share in the confusion and guilt. In general he hopes that in time the people will stop blaming the evil war, the malicious enemies and the wicked revolution, but will put the question to themselves; how am I to blame for the present situation? How can I remedy it and become blameless? One can become blameless when one recognizes his own share and blame in the situation and when one tries to remedy it, instead of seeking blame in others.

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By the end of the war, the author had completed a new stage of development. He, who had been the poet of nature, now becomes the stern judge and prophet of civilization. The generation that had experienced the war could no longer look upon its youth as a lost paradise and live in its memory.

The adverse press criticism at the time of the war made Hesse more introspective than ever - he preached only peace. He supplied war prisoners in Switzerland with suitable literature. He helped edit a newspaper which contained war lists and correspondence as well as some of his own stories. He lived apart from the political situation. Inwardly, all through the war, he was in despair and when he read the literature in praise of it, he became more miserable still. He considered without any question the worst after effects of the war to be the newspaper reports. It was the experience of the author that although the people read him, they read without any real comprehension at the time.

DEMIAN

Demian was written at the outbreak of the war, at a time when Hesse was in a very unhappy frame of mind. He had previously returned from India very much disappointed. He had not liked it. Living in Bern at the time he became very much interested in music. The pulsation of music is the tone of his following works.

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His youngest son, Martin, was seriously ill. The name Martin alone meant a great deal to Hesse; it represented the union of the two European Confessions. The author had a nervous breakdown. He was treated and helped back to normal again by a young Swiss physician who is the keynote for Demian. The fruit of his companionship with the doctor is Demian.

It is a masterpiece of the German Language. It is one of the most unusual and deepest books in its language. Hesse was long awaiting an opportunity to produce this type of thing. As in all his books, it is the reflection of the author's experiences at the time.

"Ich wollte ja nichts als das zu leben versuchen, was von selber aus mir heraus wollte. Warum war das so sehr schwer?"

Thus Demian first manifests the new spirit. He is representative of the searching, struggling, fermenting new spirit and represents a new era in the author's writings.

There are symbolic pictures painted in this story. Emil Sinclair is in a world in which he does not belong.

There are two worlds - that of Cain, the wicked world and that of Abel, the world of light. Max Demian points out to Emil Sinclair, the hero, that there are some positive forces in Cain. He is the guiding spirit who helps Emil in his struggle to get out of the "dunkle Welt" into the

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"helle Welt." He helps him, while he is still in school, to get away from the evil domination of Franz Kromer, a bad boy. Freed from the evil influence, Emil attains the world of light. He goes away to school where, without Demian's guidance, he once more loses his hold upon himself and slips down into the darker world.

The author is dealing again with the subject of adolescent youth into which he has such a keen insight, but this time his philosophy of life has become deeper through his own experiences.

Emil wanders about in the world trying to find himself. He struggles to get out of the world into which he does not belong and into a world for which he is better fitted. He represents the new searching generation and is symptomatic of a new humanity. Arther Eloesser says "In Demian every conceivable variety of sect makes its appearance - Tolstoyans, vegetarians, and Buddhists; the world, grown languid through civilization, scents death and decay and longs to renew itself."

Emil paints a picture of a girl and this picture changes its form through different stages of life.

Demian sends a note to Emil which puzzles him. "Der Vogel k"ampft sich aus dem Ei, das Ei ist die Welt. Wer geboren werden will, muss eine Welt zerst"oren. Der Vogel fliegt zu Gott. Der Gott heisst Abraxes." Abraxes is the

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name of the divinity which had the symbolic task of uniting "das Göttliche und das Teuflische." This is representative of the philosophy of the creative forces of life that runs through this story.

In the end Sinclair finds himself and is able to go on without his leader; while Demian dies on the battle field. There are beautiful and soul-stirring passages of the stars over the battle fields.

In Demian, the author breaks down into the very depths of himself, into the foundation, into the roots of primeval man. It is a song of creation. The language is transparently clear. And still Abel wins in the end; light wins, because with the knowledge of guilt, the light begins. Selfishness does not conquer accomplishment because selfishness can be turned to creative ends.

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with the knowledge of guilt, the light begins. Solitariness
does not conquer, because solitariness can be
turned to creative ends.

DIE NÜRNBERGER REISE

Die "Nürnberg Reise", written in 1925, partakes the character of a confession. Hesse starts out with the thought that sometimes things seemingly done without much planning are fraught with meaning and become for us of deep significance. As he questions "What is the reason for leaving the Tessin for a trip to Nürnberg?" he finds, after delving into his innermost thoughts, that it is a boyhood desire to see Blaubeuren. He had some friends there teaching at the monastery school. It was a dear old Swabian town with the famous cloister and with beautiful antiques, a Gothic altar and many other things. The word Blaubeuren meant something else, the Swabian spirit that typifies poetry. It reminded him of all the vivid dreams of his youth, of the poet Hölderlin who studied here, whose poem "Die Nacht" first inspired him and aroused that inner voice in him - that voice that led him on through all manner and ways of life.

Thus he welcomed another invitation to lecture at Ulm, which would be right in line with his other visits. His description of his trip is really humorous. He says later on that humor is buried in him and he has only not suffered enough, to bring it out.

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THE HUNTER'S REISE

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posed to do. Looking at it, he said he liked the

old writers and he liked the present day writers for their courage, but those in-between ones, he did not care so much for.

Ulm is a quaint old city, with the Münster and the old houses on top of the city wall. Above all he loved those old Swabian faces and with great pleasure he heard the Swabian dialect such as "Ha no" and "ha gelt." He loved those people and he felt that love is a talisman which helps one over difficulties. He was like a person invigorated by some stimulant.

After a short stay in Munich, he went on to Nürnberg. The trip was beautiful and he was in hopes of being enveloped in the spirit of the past, but was disappointed. "I saw a charming, old city but around it was an ugly new business quarter; automobiles raced through the city. The old wonders looked as if they would crumble for sheer misery for the spirit was gone," he said. He went away hoping never to return.

On his return trip, he stayed at Munich for a while and visited many friends, among them Thomas Mann. He says "Jetzt war es nicht mehr wie einst in Locarno, jetzt war das Abschiednehmen nicht mehr leicht, jetzt reiste ich nicht in die Welt hinaus und konnte mit einem Gefühl von Überlegenheit auf die Zurückbleibenden sehen, jetzt ging es wieder zurück, in den Käfig, in die Kälte, in die Verbannung, Nun, ja, das Blatt wehrt sich im Wind und muss doch hin, wo er es haben will."

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"Just as he might have been in Lucerne, just as
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Unabhängigkeit und die Freiheit finden, just als
es einer suchte, in den Welt, in die Welt, in die
Verbannt, was, das nicht weiter sich zu Wille und was
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DER STEPPENWOLF

Der Steppenwolf, written in 1927, has been the cause of great discussion. It is really an indictment of our mechanical and cultureless age. The hero, Harry Haller, is a sort of Dr. Jekyll and Mr. Hyde. Hesse's experiences during the war, the misunderstandings and insults he had received are all typified in the hero, Harry Haller. The author was cast out by his friends and even his family, a stranger in all his thoughts and feelings in the midst of his own world.

The author has shown that there are two spirits, which at times severely clash, the one with the other. Harry Haller, the hero, is at times a calm gentleman and at other times plays the part of a wild wolf from the Steppes of Russia. People make friends with Haller easily but because of his wolf-like nature, do not want him for a close friend. The Steppenwolf is a wild beast that has sharp eyes and ears, against whom people with the nature of tame animals are in danger. He is easily offended. On one occasion, a book is given to him entitled "Nur für Verrückte." Much to his surprise, he finds that he is the hero of this book. At times the story is quite fantastic and odd as well as mystical.

Der Steppenwolf is against civilization. It concerns the animal nature in man, which would accomplish much if it could be tamed. Here we find a different Hesse from the

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THE STRIPPER

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the forests, the country people but that he looks for variety, even the variety of the dance hall and the company of dance hall frequenters. He considers this also part of his experiences, for a poet must have all experiences "der immer weiter in die Schuld, immer tiefer in die Menschenwerdung hineinführt, ein Teil des Gebotes, immer mehr Welt, schliesslich die ganze Welt in seine schmerzlich erweiterte Seele aufnehmen zu müssen, um vielleicht einmal zum Ende, zur Ruhe zu kommen."

Hesse is happier now. He has a robust, effervescent spirit. Here is an attempt to throw aside the demon of our times, to find room for unlimited heights. In this deep and earnest novel, with its negative examples, there is again a tune of romance.

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ZARATHUSTRA'S WIEDERKEHR

In Zarathustra's Wiederkehr, written toward the close of the war (1918) Hesse appeals to the soldier and young man. They had returned from the war seeing the changed and disorganized conditions at home which made a dismal impression upon them. They turned to Zarathustra, their prophet, for guidance.

This is a discourse on philosophy, an appeal to the youth of the country, and indirectly a defense of the republic.

This work shows how the young men found Zarathustra, how he speaks to them, how he tells them to be themselves. He says, "Much has Zarathustra seen and suffered but only one thing has he learned. He has learned to be Zarathustra. That is what you want to learn from him. You must learn to be yourselves as I have learned to be Zarathustra. You must learn not to imitate other people's ways rather than your own. When Zarathustra talks to you, do not seek wisdom or arts in others, but find them yourself." The lesson here is above all else: Be Yourself.

Vom Schicksal - He teaches; recognize your fate. The Prophet says "Das Schicksal ruht jedenfalls in uns und nicht ausser uns, und damit bekommt die Oberfläche des Lebens, das sichtbare Geschehen, eine gewisse Unstimmigkeit, etwas ergötzlich Spielzeughaftes. Was man gewöhnlich schwer nimmt und gar tragisch nennt, wird dann oft zu Bagatelle."

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ZARATHUSTRA'S WIEDERKEHR (continued)

an unsrem Leide reif zu werden .. Unser Ziel ist, wie es das Ziel jedes Wesens ist, eins mit dem Schicksal zu werden."

He who recognizes fate, does not want to change it. Rulers wanted to change their fate, but it was childish of them to try to do so. Before the war you were too prosperous, it would have been well to look ahead to see what was coming, but instead of foreseeing the outcome of the war, you went on in your old way without changing your mode of living. Perhaps it is not the enemy - perhaps the growth is within - why do you not look within to cure yourselves?

Vom Leiden und vom Tun - Zarathustra asks the warriors and young men "Was ist Tun?" What is your "Tun" - it is the opposite of what he calls "Leiden." "Tun" ist "Leiden." A person endures hardship from birth until death. Thus one endures faith by enduring hardship; fleeing from hardship is not "Tun". You flee from hardship by working in shops, stores, factories, by amusements, by keeping always on the go and by many other ways. Out of hardship and endurance comes strength, therefore endure hardship.

Von der Einsamkeit - Loneliness is the thing man fears. Without loneliness, there are no deeds. He does not mean the loneliness of the hermit, but refers to the loneliness of the thinker, the man who ponders. To be lonely is good for one. No one breaks family ties entirely. It is easy to go into destruction with the crowd. Everyone wants to be in the crowd,

32

KARATHUSIA'S WINDMILL (continued)

an answer before he said to himself: "I am not a man who can be changed by fate, like the windmill." "But fate is not a man, it is a force."

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not out in the cold alone. Many lead the life of a hero by doing deeds alone.

Spartakus - If you citizens had followed the deeds of these people (the followers of Spartakus), your Fatherland would be saved.

Das Vaterland und die Gemeinde--Diamond says --*" At the time of deepest spiritual and physical depression following the end of the World War, Hesse speaks through Zarathustra the comforting and inspiring word to the German youth: "Wenn ihr das Vaterland nennt, was eure Beste an eurem Volke liebten, das, womit euer Volk die Welt bereichert und beglückt hat, dann begreife ich nicht, wie ihr von Untergang und Vernichtung sprechen möget."

Vom Deutschen - Zarathustra says "Ihr seid das frömmste Volk der Welt," but you must find your right gods.

Der Abschied - The prophet says in farewell,*"Dies sage ich euch zum Abschied: Höret auf den Vogel! Höret auf die Stimme, die aus euch selber kommt! Wenn sie schweigt, diese Stimme, so wisset, dasz etwas schief steht, dasz etwas nicht in Ordnung ist, dasz ihr auf dem falschen Wege seid.

Singt und spricht er aber, euer Vogel - o, dann folget ihm, folget ihm in jede Lockung und noch in die fernste und kälteste Einsamkeit und in das dunkelste Schicksal hinein!"

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political philosophy for which so many of his former and contemporary Swabian countrymen have been famous. His trip to India in rather recent years may have had something to do with the choice of characters.

This may seem a severe indictment of his people at a time when they were suffering greatly but anyone who knows Hermann Hesse and who looks below the surface, realizes that it must be meant well and as a challenge to the youth of his own people directed by the author's idealism and religious sympathy.

This little book is a tribute to the highest friendship among the dead and the living and is a memento of the birthday of the Republic. In this he preaches against mere opposition and scepticism which come from industrial realism. It is well for him who knows how to suffer, well for him who carries the talisman of love in his heart, he says. To him comes fate and from him comes the kind deed.

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To him comes fate and from him comes the kind deed.

EIN STÜCKCHEN THEOLOGIE

In this remarkably fine piece of work, the author, gives an account of himself which speaks for itself. It is the true voice of the "innerlich gestalteten Wortes."

The author says we turn to religion because people like to throw all responsibility for their fate upon religion. That is a Christian ideal. Brahmanism is highest in that ideal, in that it leaves everything to religion. The "Weltgeist" and religious spirit is in everyone. It is a striving for delivering true worth. "Yogga" is not a solution but ends in desperation. He compares Christianity and Buddhism. He finds the same seeds of theology in the Chinese, in the Hindu, and the Christian man. All religions and different peoples are just one being and spirit.

Hesse says we cannot return to a Child's Paradise but must move on or we will be lost. We always fall back, if we do not go on. All people have the same stages of development. Many people have believed themselves Gods but they have been the victims of hallucinations. He writes, in his novels, about the development and struggles of the souls of people. He says a small number of people who read my books have my soul experiences but these people have a great understanding of my works. Many people stay in the original state, many go on to a second stage. There are two main types, the Religious Man and the Practical or Materialist. He says everyone has these two types, but one type dominates.

EIN STÜCKCHEN THEOLOGIE (continued)

He himself is the Religious man, yet he is never quite sure.

THE MATERIALIST

The materialist believes only in human common sense. He holds it highest.

He believes in himself and he believes in progress - he believes modern activities are progress without seeing the drawbacks.

The materialist believes the world is given to the human being for his exploitation.

His most feared enemy is death. His thoughts flee from the transitory things of life, as they bother him. Therefore, he strives after possessions, goods, laws, power of the world, etc.

THE RELIGIOUS MAN

The basis of the religious man is reverence. There are two signs of it. The strong belief in nature and in a rational world order.

He also sees in material things a nice gift but he sees that you cannot rule the world with it alone

The religious man believes he should always be of service in the world.

He always sees that the Creator or Nature has meant him to be resigned to a higher will. He does not believe in progress, as his ideal is not common sense but in nature - there is no progress in nature - only continuous life. It is al-

KIN STUBBORN THEOLOGICAL (continued)

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EIN STÜCKCHEN THEOLOGIE (continued)

ways the same.

He hates and envies the religious man who does not believe in his progress and stands in the way of the fulfillment of his ideas - just like a fanatic revolutionist.

He hates and envies also sometimes the materialist as the Bible shows.

He is very impatient of the beliefs and convictions of others.

He sees in a flash, in great moments what gives him that belief - that all those things have to come to serve a higher purpose.

The materialist is surer of himself in every day life because he strives after power, dominance, to ^{organization} organize. He believes it is his right.

The religious man flees from power, he likes to be ruled. He is not very energetic in actual deeds, he believes everything is God's will. The religious man loves mythology.

The materialist loves system.

There are three steps of human progress, through which one may pass.

There are two types of human beings. The three steps of progress are the same for both types. We see that the hopes and dangers of both types are different. The first step is the same for both types, innocence and childishness, "Unschuld".

THE MATERIALIST (continued)

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The second step has not the same appearance for both types. The religious man is more childish, has more patience and so resists leaving paradise. For that reason in the next stage, he will have stronger wings. He thinks little of the second stage and will, if possible, withdraw or avoid it. The second stage, on the other hand, for the materialist is really the place for him or rather it is his second nature. He likes to work, likes responsibilities and has no longing to get away from good and bad. He has nothing to turn to when his work is done; he has no inner life. This stage is "Schuld".

On the first step, the religious man and the materialist battle each other first as children of different personalities.

On the second step, they combat each other consciously as enemies (the two opposite poles) with passionate force.

On the third step, the combatants begin to know each other as strangers but as complements to one another. They begin to like each other - they desire to know each other.

From here the way leads to possibilities of mankind understanding each other - a way that brings possibilities that are undreamed of so far in human life.

On this third step which is "Glauben" the author expresses the final stage of his Weltanschauung, his love of human nature and his faith in it, born of spiritual crises and searchings within himself.

This can also be applied to nations. When they have a full understanding of one another, just as humans, they will

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This can also be applied to nations. When they have a full understanding of one another, just as humans, they will

live in full accord.

It is by this reasoning, that Hesse comes to be a pacifist.

Dank an Goethe

Goethe is still today the best guide as to the course and main issues of Europe.

¹⁸⁷ He searches for the qualities that are eternal, and of which he says every true poet has a spark, when he speaks of Goethe saying that he is not one thing but is religion, honor and service.

Hesse would withhold Goethe from German students and only allow the best and most worthwhile students to read him as a privilege.

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AUGUSTUS

Augustus is a delightfully written short story showing clearly Hermann Hesse's Weltanschauung. If one read only this little, simply told story, one could feel the author's point of view. The story is about a mother's great love for her child. She wishes for him that everyone shall love him. Although she only whispers it, it is immediately granted by an old man, who makes himself her benefactor and later the child's. The story has a "Märchen"-like touch represented by the old man. Here one might add that the mystical so often shown in Swabian works and background is definitely expressed.

As the boy grows older, the realization of his mother's wish becomes more and more apparent. He goes through life beloved by all. As he becomes more prosperous in the physical life, he gets farther away from his benefactor, the gnome-like figure, and the spirit of his mother, who has long been dead. He finally falls in love with a beautiful woman who loves him in return but would rather remain with a husband she does not love but who is chivalrous in spirit. This is a blow and awakens his inner life.

His benefactor returns to find Augustus drinking poison. He is tired of his mode of living and says to his godfather "Nimm den alten Zauber von mir, der mir nichts geholfen hat und gib mir dafür dasz ich die Menschen liebhaben kann."

His fortunes turn and money and friends desert him. He turns into the world a lonely, ragged, ill old beggar always

AUGUSTUS (continued)

travelling toward his goal, the little old man, his benefactor. In his travels he learns to love human kind and go out of his way to deal kindly with others. He is happy in thus fulfilling his destiny.

Hesse says "my sole concern is to be able to love the world not ridicule it, to be able to view it, myself, and all creatures with love, admiration and respect."

Walden war ein stiller Ort,
wo die Natur, die ich liebte,
sich offenbarte, und ich mich
mit ihr vereinigte.

Denn der Wald war ein stiller Ort,
wo die Natur, die ich liebte,
sich offenbarte, und ich mich
mit ihr vereinigte.

Denn der Wald war ein stiller Ort,
wo die Natur, die ich liebte,
sich offenbarte, und ich mich
mit ihr vereinigte.

Da die Natur so still war,
da die Natur so still war,
da die Natur so still war,
da die Natur so still war.

I fear that sometimes his desire to wander is

WALDEN

Walden war ein stiller Ort,
wo die Natur, die ich liebte,
sich offenbarte, und ich mich
mit ihr vereinigte.

Denn der Wald war ein stiller Ort,
wo die Natur, die ich liebte,
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(Continued) AUGUSTUS

travelling toward his goal, the little old man, his benefactor, in his travels he learns to love human kind and go out of his way to deal kindly with others. He is happy in this life - filling his destiny.

Jesus says "my sole concern is to be able to love the world not to rid it, to be able to view it, myself, and all creatures with love, admiration and respect."

THE POEMS

Hermann Hesse's poems express his desire to tell of the beauty of his native land and the desire to wander - that desire that led him on both outwardly and inwardly towards a never-reached destination. They were his first means of expression and they impress upon us the fact that he is a lyrical, poetic writer.

A poem that describes beauty of scenery is

SCHWARZWALD

Seltsam schöne Hügelfluchten,
Dunkle Berge, helle Matten,
Rote Felsen, braune Schluchten,
Überflört von Tannenschatten!

Wenn darüber eines Turmes
Frommes Läuten mit dem Rauschen
Sich vermischt des Tannensturmes,
Kann ich lange Stunden lauschen.

Dann ergreift wie eine Sage
Nächtlich am Kamin gelesen
Das Gedächtnis mich der Tage,
Da ich hier zu Haus gewesen.

Da die Fernen edler, weicher,
Da die tannenforstbetränzten
Berge seliger und reicher
Mir im Knabenauge glänzten.

A poem that expresses his desire to wander is

ÜBER DIE FELDER

Über den Himmel Wolken ziehn,
Über die Felder geht der Wind,
Über die Felder wandert
Meiner Mutter verlorenes Kind.
Über die Strasse Blätter wehn,
Über den Bäumen Vögel schrein -
Irgendwo über den Bergen
Musz meine ferne Heimat sein.

A beautiful lyric poem is

DIE FRÜHE STUNDE

Silbern überflogen
Ruhet das Feld und schweigt,
Ein Jäger hebt seinen Bogen,
Der Wald rauscht und eine Lerche steigt.

Der Wald rauscht und eine zweite
Steigt auf, und fällt.
Ein Jäger hebt seine Beute
Und der Tag tritt in die Welt.

The entire poem Elizabeth is very beautiful, but part
III is especially so

ELIZABETH - III

Wie eine weisse Wolke
Am hohen Himmel steht,
So weiss und schön und ferne
Bist du, Elizabeth.

Die Wolke geht und wandert,
Kaum hast du ihrer acht,
Und doch durch deine Träume
Geht sie in dunkler Nacht.

Geht und erglänzt so silbern,
Dass dortan ohne Rast
Du nach der weissen Wolke
Ein süßes Heimweh hast.

A beautiful lyric poem is

DIE FRÜHE STUNDE

Alles ist so schön
In der ersten Morgenstunde
Der Welt erwacht und eine leise
Stille liegt auf der Natur.

Der Wald erwacht und eine leise
Stille liegt auf der Natur.
Die Vögel singen ihre Lieder
Und der Tag tritt in die Welt.

The entire poem is very beautiful, but part

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III - III

Die erste Morgenstunde
Der Welt erwacht und eine leise
Stille liegt auf der Natur.
Die Vögel singen ihre Lieder
Und der Tag tritt in die Welt.

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Stille liegt auf der Natur.
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Die Vögel singen ihre Lieder
Und der Tag tritt in die Welt.

The poet throughout his life was devoted to the memory of his mother. He dedicated his book "Gedichte" to her.

MEINER LIEBEN MUTTER

Ich hatte dir so viel zu sagen,
Ich war zu lang im fremden Land,
Und doch warst du in all den Tagen
Die, die am besten mich verstand.

Nun da ich meine erste Gabe,
Die ich dir lange zugedacht,
In zagen Kinderhänden habe,
Hast du die Augen zugemacht.

Doch darf ich fühlen, wie beim Lesen
Mein Schmerz sich wunderbar vergisst,
Weil dein unsäglich götig Wesen
Mit tausend Fäden um mich ist.

The night has always been full of meaning to Hesse. It was a poem of the night that first inspired him to write.

NACHT

Mit Dämmerung und Amselschlag
Kommt aus den Tälern her die Nacht.
Die Schwalben ruhn, der lange Tag
Hat auch die Schwalben müd gemacht.

Durchs Fenster mit verhaltenem Klang
Geht meiner Geige milder Strich.
Verstehst du, schöne Nacht, den Sang -
Mein altes Lied, mein Lied an dich?

Ein kühles Rauschen kommt vom Wald,
Daz mir das Herz erschauernd lacht,
Und leis mit freundlicher Gewalt
Besiegt mich Schlummer, Traum und Nacht.

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Ich war zu lang im fremden Land,
Und doch warst du in all den Tagen
Die, die am besten mich verstand.

Nun da ich meine erste Gabe,
Die dich dir lange zugesagt,
In diesen Kinderhänden habe,
Hast du die Augen zugemacht.

Doch darf ich fühlen, wie beim Lesen
Mein Schmerz sich wunderbarlich verliert,
Weil dein wunderbarlich Äuglein wehen
Mit tausend Bildern was mich ist.

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NACHT

Mit Dämmerung und Amselschlag
Kommst aus den Tälern her die Nacht.
Die Schwalben zwirnen, der lange Tag
Hat auch die Schwalben müde gemacht.

Durchs Fenster mit verfallenen Klang
Geht meiner Geige milde Stimm.
Verstehtst du, schöne Nacht, den Sang -
Mein altes Lied, mein Lied an dich?

Ein kleines Häuschen kommt vom Wald,
Dass mir das Herz erschauern lässt,
Und leis mit freundlicher Gewalt
Besetzt mich Schlummer, Traum und Nacht.

III. ATTITUDE OF RECENT PUBLICATIONS TOWARD HERMAN HESSE

(a) Extent of Appreciation of His Works

Herman Hesse is characterized in "Still and Bewegt" as one of the three foremost writers of novels in German today. In "Modern German Literature" it says he is responsible for a Renaissance in the South German School. The New York Times Book Review says he may be acclaimed as one of the best living writers of German prose, yet as "Schwabens" says, he is even so appreciated by too few, as a proven master of the written word.

(C) CONCLUSION

Herman Hesse is first a poet, even in his prose this is evident - through his love of nature, his rhythmic language, the mystical and spiritual in his works and his simplicity. He was inspired by a poem and it was poetry that he first wrote. He has to the end retained the point of view of a poet. He loved first nature, and he has written beautiful passages describing the clouds, the fog, the mountains interweaving with it a philosophy and a spiritual understanding that have the qualities of the eternal. In his early works he describes again and again the beauty of the scenery of his native countryside. He loved it dearly then and he does today as he shows in "Die Nürnberger Reise."

He writes of the fate of the unusual, the poetic type of human being. His sensitive poetic nature made him have a deep

III. ATTITUDE OF MODERN CRITICISM TOWARD HERMAN HESSE

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The writer of the late of the unusual, the poetic type of human being. His sensitive poetic nature made him have a deep

sympathy with, and keen insight into the problems of adolescence, of which he wrote a great deal in his early works. This leads on and evolves into a larger and deeper philosophy. All of his stories are in a large measure autobiographical and through them the author gives a thorough account of his spiritual experiences as he goes through life. He searches deep within his own soul to find himself. He teaches: be yourself, recognize your own fate and live according to it. His philosophy of life is something remarkably fine and very profound. It seems to have above all the impression of his early youth, gained from beauty of the countryside and his training in the theological school which is a part of the Swabian religious system which culminates at the University of Tübingen and which has produced a long line of great authors and philosophers.

Again Hesse's sensitiveness and truly human kindness lead him to abhor war. The result was that the World War was a soul-stirring matter to him, which changed the course of his life. He comes to the final conclusion that only unselfish love can bridge the world's discord.

Hesse's study of adolescence embraces not only the problems and fears of adolescence as usually meant but also a far deeper spiritual study. In each of his successive heroes he shows that, if the character is strong enough and has the proper guidance, he comes through adolescence safely but if not, he goes under.

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Hesse believes that the soul of man travels through three stages in this world, which he calls *Unschuld*, *Schuld* and *Glauben*. He says that there are two types of human beings, the worldly man and the idealist. The first step, *Unschuld*, which is innocence, is the same for both types. The religious man remains childish and disillusioned longer, so he is stronger and more ready for the third step, *Glauben*. He thinks little of the second step, *Schuld*. The materialist on the other hand is at home in the second stage, *Schuld*, and has no longing to get away from it. In *Glauben* - the final stage - Hesse expresses his love of human nature and his faith in it.

In some of the novels, the hero travels through all three stages and come out safely in love of human life as in the story of Peter Camenzind, *Knulp*, *Demian* and *Augustus*, while Hans Giebenrath in "*Unterm Rad*" not properly trained by those about him flounders on the second step and goes under. Likewise Harry Haller, in "*Der Steppenwolf*", who cannot reconcile the materialist and the religious man within him, and is dominated for the most part by the materialist - remains in the second step which is second nature to him, and is destroyed.

Hesse has a universal touch that in time should make some of his works famous. He goes to the source of things as Goethe does in the abode of the mothers. Some of his works, especially his short stories, are outstanding literature.

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